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*Hechos de Don García de Mendoza*<sup>17</sup> as the date of the marriage of Juan Hurtado with his cousin. We have already seen that Cabrera de Córdoba speaks of the hostility of doña María's family to the match and says that when their love was discovered, both parties were kept closely guarded, while the lady's family appealed to the King for aid.

Near the close of the *Constante Amarilis*,<sup>18</sup> we read that Menandro's troubles are about at an end. "In the meantime, the father of Menandro, a famous shepherd, whose valiant sword penetrated with rare glory the two extremes of the world,"<sup>19</sup> petitioned the Supreme Priest (the Pope) to remove the bar of relationship which hindered the happy marriage of Menandro and Amarilis, and after some difficulty, so just a petition was granted." The Temporal Power (the King) had to yield to the Spiritual Power (the Pope) and so the confinement of the lovers ceased and their marriage was expected without delay.<sup>20</sup> Great was the joy of Menandro and Amarilis when they saw an end to their misfortunes, and then followed the congratulations and the visits of relatives and of those in Menandro's service.

Cabrera de Córdoba in a letter dated Madrid, April 11, 1609, gives the following account of the marriage :

"El casamiento de don Hurtado, hijo del Marqués de Cañete, se hizo en Barajas,<sup>21</sup> asistiendo los de la casa de Lemos como deudos, con la hija de la Duquesa de Nájera ; aunque la madre lo ha procurado impedir y contradecir la dispensacion, y cuando no ha podido mas, en lugar de librea, ha dado á sus criados luto, y se ha mandado á los casados se vayan á residir en Argete, lugar del Marqués, hasta ver si se pueden reducir en la gracia de la Duquesa." <sup>22</sup>

The account given by Figueroa in his life of Don García de Mendoza <sup>23</sup> is substantially the same.

*La Constante Amarilis* is filled with lavish praise of Figueroa's patron, and contains many veiled allusions to the great deeds of D. Juan Hurtado's father. By means of a dream, he

tells of the heroic achievements of Menandro's noble ancestors against the Araucanians :

"Fueron, vieron y vincieron ; alcanzando en diferentes batallas gloriosos trofeos, fixando el estandarte de Austria en los encumbrados cerros jamas domados, y poniendo con heroica virtud, los invencibles plantas sobre los essentas cerices." <sup>24</sup>

These allusions to Don García de Mendoza serve to strengthen the identity between Menandro and Don Juan Hurtado de Mendoza. Besides, we know that this nobleman was for a number of years a patron of Figueroa, for he dedicated to him the first edition (1612) of his epic, *España Defendida*, and the Madrid edition (1616) of the *Hechos de Don García de Mendoza*.

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MACBETH'S "unmannerly breech'd with gore."

In Macbeth, II, iii. 122 :

their daggers  
Unmannerly breech'd with gore,

the interpretation of *breech'd* that appears now to be most commonly accepted is, 'covered as with breeches.' This is the meaning assigned to the word in this passage in the *Oxford Dictionary*, but neither there nor, so far as I know, by any editor of Shakespeare, is an example cited of a similar use by any other writer, or in any other passage of Shakespeare. It is generally held that Shakespeare invented the metaphor for this special passage, as in keeping with the strained language of Macbeth throughout the speech. That Shakespeare did not here invent a new use of the word will, I think, be clear from the following passage in "*The civile Conversation of M. Stephan Guazzo* " . . . the first three [books] translated out of French by G. pettie [the fourth out of the Italian by Bartholomew Young], London, Thomas East, 1586 " (it is as well to give the context in full) :

<sup>17</sup> Ed. Madrid, 1613, p. 321.

<sup>18</sup> P. 277.

<sup>19</sup> This praise is due to Don García's victories over the Araucanians in Chile and his viceroyship in Peru.

<sup>20</sup> *La Constante Amarilis*, p. 278.

<sup>21</sup> Barajas is a small town in the province of Cuenca.

<sup>22</sup> *Relaciones*, p. 367.

<sup>23</sup> *Hechos*, p. 321.

<sup>24</sup> *Constante Amarilis*, pp. 125-126.

... "And therefore though solitarinesse be agreeable to melancholik persons, yet it is unpleasant to all other, which you shall better understand, if you marke how some women with child long to eate things which all other folke abhorre : and yet for all that we must not saie that such meates are conuenient, for though they please some women, yet commonlie they are displeasing to all. And when the melancholike person, & the woman with childe shall be rid, the one of his false imagination, & the other of her altered taste, they will haue in hate the things aboue said.

GUAZ. You make me now doubt least I be in worse case than I am aware of : for you meane by your wordes to include mee in the number of the melancholike, which haue their wit so *breeched*, that they cannot discerne sweete from sowre. But if I flatter not my selfe, I haue a whole minde within my crasie bodie, and my pleasure is common to other men of good taste." Fol. 4, rect., lines 3-19.

In "*La Civile Conversation* . . . Traduite de l'Italien du S. Estienne Guazzo . . . par Gabriel Chappuys Tourangeau, Lyon, par Jean Beraud, 1580," from which Pettie's version was doubtless made, we find :

"Vous me faites maintenant douter, que ie ne sois en pire estat que ie ne me sens : car vous voulez dire & inferer que ie sois du nombre des melancoliques, lesquels ont tellement, le cerueau *obfusqué*, qu'ils ne scauroient discerner le doux d'auec l'amer :"

*obfusqué* answers to *offuscato* of the Italian of Guazzo, which is defined by Florio (*World of Wordes*, 1598, s. v., 'offuscare'), 'to darken, obscure, blind, dazzle, eclipse, shadow, dim.'

From this I think it is pretty clear that *breech* was more or less current (perhaps current only as an affectation) in the sense of 'cover over,' (of the mind, 'becloud') the original sense being, no doubt, 'cover as with breeches.' The passage from Pettie's translation, therefore, confirms the usual interpretation to the extent that Macbeth means "covered with gore," but disposes of the assumption that Shakespeare invents a fantastic metaphor for the occasion. It may be that he makes Macbeth use an affected expression.

It may be mentioned that Miss M. A. Scott (*Pub. Mod. Lang. Assn.*, xiv, 543) states that she has been unable to learn anything of the French original of Pettie. The copy from which I have made the citation is in the Bodleian

library, Oxford. There is no copy in the British Museum.

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## A BIBLIOGRAPHY OF COMPARATIVE LITERATURE.

(Continued : See Vol. xx, p. 239.)

3293. The diss. contains 34 pages ; the complete work (Weimar, 1897), xii + 181. The review references should have been added (Koepfel is in *E. St.*, xxiv. 108-118 ; for Ritter I have searched long but in vain). Cp. also *M. L. N.*, xv. 159-160.

3297 a. Enter here no. 3307, Schömb's, which appeared in 1898.

3305 a. Add : F. J. Mather, Jr., ed.—The Prologue, The Knight's Tale, and The Nun's Priest's Tale (Boston, 1899).

3307. Read : Schömb's.

3307 a. Add : Schömb's, J.—Orlando furioso in der englischen Litteratur. (In *E. St.*, xxvi. 456-457, 1899.)

3311 a. Add : Axon, W. E. A.—Italian Influence on Chaucer. (In Chaucer Memorial Lectures, pp. 83-110, 1900.)

3315 a. Add : Fränkel, L.—Romanische, insbesondere italienische Wechselbeziehungen zur englischen Literatur. (In *Krit. Jahresb.*, iv. 2, 440-549, 1900.)

3317 a. Add : Koch, J.—Chaucer's italienische Periode. (In *E. St.*, xxvii, 1-4, 1900.)

3319. Cp. no. 3286.

3332 a. Add : Bond, R. W.—Note on Italian Influence in Lyly's Plays. (In his Complete Works of John Lyly, ii. 473-485, 1902.)

3571. For xviii. read xvii. Add rev. by R. Beer in *Anz. d. Alt.*, xxvi. 134-161.

3605 a. Enter here the first instalment of Stiefel (no. 3615), 1890.

3613. Enter as no. 3610 a. Appeared in 1894.

3614 a. Add : Koepfel, E.—Quellen-Studien zu den Dramen George Chapman's, Philip Massinger's und John Ford's (Strassburg, 1897 ; Quellen u. Forsch., lxxxii ; rev. by R. Boyle